UNITED STATES PATENT AND TRADEMARK OFFICE

APPLICATION NO.	FILING DATE	FIRST NAMED INVENTOR	ATTORNEY DOCKET NO.	CONFIRMATION NO.
09/197,184	11/20/1998	KOSEI TERADA	25484.000691	1001

25224   7590   12/31/2002

MORRISON & FOERSTER, LLP
555 WEST FIFTH STREET
SUITE 3500
LOS ANGELES, CA 90013-1024

EXAMINER
HUYNH, CONG LAC T

ART UNIT	PAPER NUMBER
2178	

DATE MAILED: 12/31/2002

Please find below and/or attached an Office communication concerning this application or proceeding.

PTO-90C (Rev. 07-01)

-- The MAILING DATE of this communication appears on the cover sheet with the correspondence address --

Period for Reply

A SHORTENED STATUTORY PERIOD FOR REPLY IS SET TO EXPIRE *3* MONTH(S) FROM
THE MAILING DATE OF THIS COMMUNICATION.
- Extensions of time may be available under the provisions of 37 CFR 1.136(a). In no event, however, may a reply be timely filed
  after SIX (6) MONTHS from the mailing date of this communication.
- If the period for reply specified above is less than thirty (30) days, a reply within the statutory minimum of thirty (30) days will be considered timely.
- If NO period for reply is specified above, the maximum statutory period will apply and will expire SIX (6) MONTHS from the mailing date of this communication.
- Failure to reply within the set or extended period for reply will, by statute, cause the application to become ABANDONED (35 U.S.C. § 133).
- Any reply received by the Office later than three months after the mailing date of this communication, even if timely filed, may reduce any
  earned patent term adjustment. See 37 CFR 1.704(b).

Status

1)☒ Responsive to communication(s) filed on *11 October 2002* .

2a)☒ This action is **FINAL**.   2b)☐ This action is non-final.

3)☐ Since this application is in condition for allowance except for formal matters, prosecution as to the merits is
closed in accordance with the practice under *Ex parte Quayle*, 1935 C.D. 11, 453 O.G. 213.

Disposition of Claims

4)☒ Claim(s) *1-22* is/are pending in the application.

   4a) Of the above claim(s) _____ is/are withdrawn from consideration.

5)☐ Claim(s) _____ is/are allowed.

6)☒ Claim(s) *1-22* is/are rejected.

7)☐ Claim(s) _____ is/are objected to.

8)☐ Claim(s) _____ are subject to restriction and/or election requirement.

Application Papers

9)☐ The specification is objected to by the Examiner.

10)☐ The drawing(s) filed on _____ is/are: a)☐ accepted or b)☐ objected to by the Examiner.

   Applicant may not request that any objection to the drawing(s) be held in abeyance. See 37 CFR 1.85(a).

11)☐ The proposed drawing correction filed on _____ is: a)☐ approved b)☐ disapproved by the Examiner.

   If approved, corrected drawings are required in reply to this Office action.

12)☐ The oath or declaration is objected to by the Examiner.

Priority under 35 U.S.C. §§ 119 and 120

13)☒ Acknowledgment is made of a claim for foreign priority under 35 U.S.C. § 119(a)-(d) or (f).

   a)☒ All b)☐ Some * c)☐ None of:

      1.☒ Certified copies of the priority documents have been received.

      2.☐ Certified copies of the priority documents have been received in Application No. _____ .

      3.☐ Copies of the certified copies of the priority documents have been received in this National Stage
          application from the International Bureau (PCT Rule 17.2(a)).

   * See the attached detailed Office action for a list of the certified copies not received.

14)☐ Acknowledgment is made of a claim for domestic priority under 35 U.S.C. § 119(e) (to a provisional application).

      a) ☐ The translation of the foreign language provisional application has been received.

15)☐ Acknowledgment is made of a claim for domestic priority under 35 U.S.C. §§ 120 and/or 121.

Attachment(s)

1) ☒ Notice of References Cited (PTO-892)   4) ☐ Interview Summary (PTO-413) Paper No(s). _____ .

2) ☐ Notice of Draftsperson's Patent Drawing Review (PTO-948)   5) ☐ Notice of Informal Patent Application (PTO-152)

3) ☒ Information Disclosure Statement(s) (PTO-1449) Paper No(s) *10* .   6) ☐ Other: .

DETAILED ACTION

1.   This action is responsive to communications: amendment filed on 10/11/02 to the

application filed on 11/20/98, priority filed 12/2/97.

2.   Claim 22 is added.

3.   Claims 1-22 are pending in the case. Claims 1, 10, 14, 18 and 22 are

independent claims.

Priority

4.   Receipt is acknowledged of papers submitted under 35 U.S.C. 119(a)-(d), which

papers have been placed of record in the file.

Claim Rejections - 35 USC § 103

5.   The following is a quotation of 35 U.S.C. 103(a) which forms the basis for all

obviousness rejections set forth in this Office action:

> (a) A patent may not be obtained though the invention is not identically disclosed or described as set
> forth in section 102 of this title, if the differences between the subject matter sought to be patented and
> the prior art are such that the subject matter as a whole would have been obvious at the time the
> invention was made to a person having ordinary skill in the art to which said subject matter pertains.
> Patentability shall not be negatived by the manner in which the invention was made.

6.   This application currently names joint inventors. In considering patentability of

the claims under 35 U.S.C. 103(a), the examiner presumes that the subject matter of

the various claims was commonly owned at the time any inventions covered therein

were made absent any evidence to the contrary. Applicant is advised of the obligation

under 37 CFR 1.56 to point out the inventor and invention dates of each claim that was

not commonly owned at the time a later invention was made in order for the examiner to

consider the applicability of 35 U.S.C. 103(c) and potential 35 U.S.C. 102(e), (f) or (g)

prior art under 35 U.S.C. 103(a).

7.   Claims 1-21 remain rejected under 35 U.S.C. 103(a) as being unpatentable over

Sato (JP-8-293039A, 11/5/96, filed 4/24/95) in view of Ohba (JP-3-216767A, 9/21/91,

filed 1/21/90), the IDSs submitted by Applicants.

Regarding independent claim 1, Sato discloses:

-    sequentially providing music control information in correspondence with the

     music to be played, *the music control information containing a plurality of types of*

     event data associated with the music to be played (abstract: "it is possible to

     generate from music, images having definite shape and motion, such as the

     motion of a human dancing to the music"; [0002]: "the motion of sounds in each

     part of a music is made to correspond to the motion of images having basic

     shape"; [0006]: "*musical information is converted into a series of pieces of motion*

     information by appropriately switching the motion at every point of sound

     buildup", "motions of the articulated object are applied to the image ....to display

     an animated image"; [0014]: the motions of limbs of the articulated object are

     stored in advance in the motion database and the *chords are detected to match*

     with the motion data stored in the motion database; [0035]: "it is possible to

     convert the acoustic art, the *music,* into specific visual art, *the motion of*

     articulated object having a definite shape, for example *the motion of a human*

     dancing to the music")

- generating a sound in accordance with the music control information to thereby play the music ([0006]: a sound buildup point in accordance with the musical information and the motions of the animated image)

- generating a motion image of the object in matching with progression of the music ([0014]: the motions of limbs of the articulated object is matched with the chord; [0015]: "an articulated object moving in time to the music may be displayed using the pre-stored motion data")

Sato does not disclose explicitly:

- selecting and setting the types of event data to the movable parts of the object such that the respective movable parts correspond to the types of event data

- controlling the movements of the respective movable parts in correspondence to the types of event data contained in the music control information sequentially provided

Ohba discloses:

- *selecting and setting the types of event data to the movable parts of the object such that the respective movable parts in correspondence to the types of event data* (pages 1 and 2, as shown in figures 2 and 3: selecting and setting the motions of the legs and the arms, which are movable parts of an object, such that the respective movable parts in correspondence to the types of event data, e.g. right leg or left leg moving forward or backward, right arm or left arm swinging forward or backward)

- controlling the movements of respective movable parts in correspondence to the types of event data contained in the music control in correspondence to the types of event data contained in the music control information sequentially provided (page 2: the motions of legs and the motions of arms are generated with correspondent parameters; page 3: the shape of the arm of the character is transformed so that the character may move the arms; the shapes of the legs and the arms are synthesized to form the entire configuration of character for outputting the animation; a filter is formed to detect musical scale, stress and length of the synthesized sound based on the MIDI signal to generate the parameters RQ, RR, and RS correspondent to the change of the arms and legs of the animated object according to the music)

It would have been obvious to one of ordinary skill in the art at the time of the invention was made to have combined Ohba into Sato since Ohba provides the movements of respective movable parts of an animated objects according to the MIDI signals and Sato provides the music control information for the movable parts of the objects to display the movement of the body of a human to the music. The combination of Ohba and Sato would enhance the animation display with music by applying the control of the movements of an animated object so that said movements are performed along with the music.

Regarding claim 2, which is dependent on claim 1, Sato discloses preparing a frame of the motion image in advance to generation of the sound corresponding to the same

data block to generate the prepared frame timely when generating the sound according to the same data block used for preparation of the frame (section [0014], ...chords detected with the chord detecting section are matched in advance with the motion data stored in the motion database...,motion output section visualizes to display the motion data generated...).

Sato does not disclose analyzing a block of the performance data to perform said preparing. However, it would have been obvious to one of ordinary skill in the art at the time of the invention was made to have modified Sato to include analyzing a block of the performance data into Sato since the block of performance data is considered equivalent to the multimedia segment in Sato where the motion video segments, the time segments and the sound segments are generated to match with each other.

Regarding claim 3, which is dependent on claim 1, Sato discloses generating the key frames of the motion image in response to the music control information, and generating the sub frames inserted between the successive key frames by interpolation to smoothen the motion image ([0027]: generating M frames per one motion.....motion data for display are obtained by interpolating a motion data of m-th frame and a motion data of (m+1)th frame...generate motions according to the music)

Regarding claim 4, which is dependent on claim 1, Sato does not disclose generating the motion image of an object representing an instrument player and analyzing the

audio control information to determine a rendition movement of the instrument player for controlling the motion image as if the instrument player plays the music.

Instead Sato discloses converting music into images by using the stored motions of an articulated object and the chord for generating the motion of a human dancing to the music (abstract; sections [0033] and [0035]).

It would have been obvious to one of ordinary skill in the art at the time of the invention was made to have modified Sato to include that the motion object is an instrument player for performing the music since a music player is considered equivalent to a motion object with movable parts moving according to the music.

Regarding claim 5, which is dependent on claim 1, Sato does not disclose *determining the movement of the movable parts of the object*, generating the motion image according to the motion parameters, and resetting the motion image to revert the movable parts to the default positions in matching with the progression of the music. Instead Sato discloses the matching of motions of a human dancing to the music (abstract; [0005] and [0035]).

Ohba discloses generating the motion image according to the motion parameters (pages 1 and 2, parameter Q associated with the motions of legs, parameter R associated with the motions of arms, parameter S associated with the display position of the character...transform the shapes of respective parts of the character expressed with the shape data in response to the values of parameters Q, R, S).

Ohba does not disclose determining the movement of the movable parts of the object.

However, it would have been obvious to one of ordinary skill in the art at the time of the

invention was made to have modified Ohba to include "determining the movement ..."

for the following reason. "Generating the motion image ...." in Ohba inherently includes

"determining the movement..." since the movements of movable parts of an object

should be determined to generate a motion image of the object.

Also, it would have been obvious to one of ordinary skill in the art at the time of the

invention was made to have combined Ohba into Sata for facilitating the control of

motions of an objects in accordance to the played music by using the set parameters for

corresponding motions.

Regarding claim 6, which is dependent on claim 1, Sato discloses that the

synchronization signal, *which is provided from the sequencer module* and which is

utilized to regulate a beat of music so that the motion image of the object is controlled in

synchronization with the beat of the music (sections [0008] - [0011]).

Regarding claim 7, which is dependent on claim 1, Sato discloses the synchronization

of the motion video and the music (abstract, sections [0027]-[0029]). However, Sato

does not disclose providing the music control information containing event data

specifying an instrument used to play the music.

It would have been obvious to one of ordinary skill in the art at the time of the invention

was made to have modified Sato to add specifying an instrument used to play the music

since it was well known that a music must be played by an instrument or a combination

of some instruments, and since the music control information is where to include

information relating to playing the music.

Regarding claim 8, which is dependent on claim 1, Sato does not disclose *setting*

motion parameters effective to determine the movements of the movable parts of the

object.

Ohba discloses setting motion parameters effective to determine the movements of the

movable parts of the object (page 2: parameter Q is stored for designating the motions

of legs, parameter R is stored for designating the motions of arms, ...)

Ohba also discloses utilizing the motion parameters to control the motion image of the

object (refer to claim 1).

Sato and Ohba do not disclose controlling the amplitude of the sound to further control

the motion image such that the movement of each part determined by the motion

parameter is scaled in association with the amplitude of the sound.

However, it would have been obvious to one of ordinary skill in the art at the time of the

invention was made to have modified Sato and Ohba to include controlling the

amplitude of the sound to further control the motion image such that the movement of

each part determined by the motion parameter is scaled in association with the

amplitude of the sound because of the following reason. The amplitude of the sound

can be controlled by adjusting the volume of the sound. Since the movement of the part

of the object is determined by a motion parameter, said movement is synchronized with

the music, and the amplitude of the sound can be adjusted, these features suggest to

synchronize the movement of the motion images with the sound in a way that the

motion images are adjusted to match with the up and down of the sound. In other

words, the motion images are scaled in association with the amplitude of the sound.

Regarding claim 9, which is dependent on claim 1, as mentioned in claim 6, Sato

discloses that the dancer object, which is a motion object, and the music are

synchronized (abstract, [0035]). Ohba discloses the motion parameters correspondent

to the movements of a motion object (pages 1-2).

Sato does not disclose explicitly that the synchronization signal is provided from the

sequencer module. However, it would have been obvious to one of ordinary skill in the

art at the time of the invention was made to have modified Sato to include a sequencer

module since Sato's disclosure of synchronizing the motions of a dancer object to the

music suggests such module in Sato for performing the function.

Claims 10-13 are for an apparatus of claims 1-4, and therefore are rejected under the

same rationale.

Regarding independent claim 14, Sato discloses:

- sequentially providing performance data to perform the music and a timing signal

    to regulate progression of the music (abstract, possible to generate from music

    the motion of a human dancing to the music; section [0002], each part of music is

    made to correspond to the motion of images having basic shape; section [0006],

> musical information and motions of the articulated object are applied to the image
>
> ....to display an animated image; section [0008]; section [0035], motion of a
>
> human dancing to the music)

- generating a sound in response to the timing signal and in accordance with the

  performance data to thereby perform the music (section [0006], a sound buildup

  point in accordance with the musical information and the motions of the animated

  image)

- generating a motion image of the object to response to the timing signal to

  matching with the progression of the music and utilizing the performance data to

  modify the framework in association with the performed music (sections [0014]

  and [0015], the motions of limbs of the articulated object are matched with the

  chord; section [0005], generating timing to switch the motion of the articulated

  object from musical signal, detecting chord from musical signals, and selecting

  motions from motion database based on the chords in time to the timing to switch

  the motion)

Sato does not disclose providing motion parameters to design a movement of the

object, and generating a motion image comprises utilizing the motion parameters to

form a framework of the motion image.

Ohba discloses:

- providing motion parameters for the movements of a moving pictures (pages 1

  and 2, as shown in figures 2 and 3....parameter Q associated with the motions of

legs, parameter R associated with the motions of arms, and parameter S

associated with the display position of the character)

-    utilizing the motion parameters to form a framework of the motion image (page 2,

transform the shapes of respective parts of the character expressed with the

shape data in response to the values of the parameters Q, R and S)

It would have been obvious to one of ordinary skill in the art at the time of the invention

was made to have combined Ohba into Sato to facilitate reproducing a motion object

where the movement of the object is synchronized with the sound of the music by using

the motion parameters for each movement of the motion object.

Regarding claim 15, which is dependent on claim 14, Sato discloses:

-    generating a sound in response to the timing signal and in accordance with the

performance data to thereby perform the music (section [0006], a sound buildup

point in accordance with the musical information and the motions of the animated

image)

-    generating a motion image of the object to response to the timing signal to

matching with the progression of the music (section [0005], generating timing to

switch the motion of the articulated object from musical signal, detecting chord

from musical signals, and selecting motions from motion database based on the

chords in time to the timing to switch the motion)

-    preparing a frame of the motion image in advance to generation of the sound

corresponding to the motion image so that the prepared frame can be generated

timely when the sound is generated according to the same block used for

preparation of the frame (section [0014], motions of limbs of the articulated object

are stored in advance in the motion database, and the kinds of chords detected

are matched in advance with the motion data stored in the motion database)

Sato does not disclose analyzing a block of the performance data to perform said

preparing. However, it would have been obvious to one of ordinary skill in the art at the

time of the invention was made to have modified Sato to include analyzing a block of

the performance data into Sato since the block of performance data is considered

equivalent to the multimedia segment in Sato where the motion video segments, the

time segments and the sound segments are generated to match with each other.

Regarding claim 16, which is dependent on claim 14, Sato discloses generating the key

frames of the motion image in response to the synchronization signal according to the

motion parameters and the music control information, and generating the sub frames

inserted between the successive key frames by interpolation to smoothen the motion

image (section [0027], generating M frames per one motion.....motion data for display

are obtained by interpolating a motion data of m-th frame and a motion data of (m+1)th

frame...generate motions according to the music).

Regarding claim 17, which is dependent on claim 14, as mentioned in claim 14, Sato

does not disclose providing motion parameters to design a movement of the object

representing a player of an instrument, and wherein the step of generating a motion

image comprises utilizing the motion parameters to form the framework of the motion

image of the player and utilizing the performance data to modify the framework for

generating the motion image presenting the player playing the instrument to perform the

music.

Instead, Sato discloses converting music into images by using the stored motions of an

articulated object and the chord for generating the motion of a human dancing to the

music (abstract; [0033], [0035]).

It would have been obvious to one of ordinary skill in the art at the time of the invention

was made to have modified Sato to include that the motion object is an instrument

player for performing the music since a music player is considered equivalent to a

motion object with movable parts moving according to the music.

Claims 18-21 are for a machine readable medium of claims 1-4, and therefore are

rejected under the same rationale.

8.   Claim 22 is rejected under 35 U.S.C. 103(a) as being unpatentable over Sato

(JP-8-293039A, 11/5/96, filed 4/24/95) in view of Ohba (JP-3-216767A, 9/21/91, filed

1/21/90), the IDSs submitted by Applicants.

Regarding independent claim 22, Sato discloses:

- providing music control information in correspondence with the music to be

    played such that the music control information is arranged into a plurality of

    channels (abstract: "it is possible to generate from music, images having definite

    shape and motion, such as the motion of a human dancing to the music"; [0002]:

"the motion of sounds in each part of a music is made to correspond to the motion of images having basic shape"; [0006]: "*musical information is converted into a series of pieces of motion information* by appropriately switching the motion at every point of sound buildup", "motions of the articulated object are applied to the image ....to display an animated image"; [0014]: the motions of limbs of the articulated object are stored in advance in the motion database and the *chords are detected to match with the motion data stored in the motion database*; [0035]: "it is possible to convert the acoustic art, the *music,* into specific visual art, *the motion of articulated object* having a definite shape, for example *the motion of a human dancing to the music*")

- generating a sound in accordance with the music control information to thereby play the music ([0006]: a sound buildup point in accordance with the musical information and the motions of the animated image)

- generating a motion image of the object in matching with progression of the music ([0014]: the motions of limbs of the articulated object is matched with the chord; [0015]: "an articulated object moving in time to the music may be displayed using the pre-stored motion data")

- controlling movements of the respective movable parts in correspondence to the channels of the music control information sequentially provided from the sequencer module, thereby generating a motion image of the object in matching with progression of the music

Sato does not disclose:

- selecting and setting the channels of the music control information to the

    movable parts of the objects such that the respective movable parts correspond

    to the channels of the music control information

- controlling movements of the respective movable parts in correspondence to the

    channels of the music control information sequentially provided from the

    sequencer module

Ohba discloses:

- *selecting and setting the types of event data to the movable parts of the object*

    such that the respective movable parts in correspondence to the types of event

    data (pages 1 and 2, as shown in figures 2 and 3: selecting and setting the

    motions of the legs and the arms, which are movable parts of an object, such that

    the respective movable parts in correspondence to the types of event data, e.g.

    right leg or left leg moving forward or backward, right arm or left arm swinging

    forward or backward)

- controlling the movements of respective movable parts in correspondence to the

    types of event data contained in the music control in correspondence to the types

    of event data contained in the music control information sequentially provided

    (page 2: the motions of legs and the motions of arms are generated with

    correspondent parameters; page 3: the shape of the arm of the character is

    transformed so that the character may move the arms; the shapes of the legs

    and the arms are synthesized to form the entire configuration of character for

    outputting the animation; a filter is formed to detect musical scale, stress and

length of the synthesized sound based on the MIDI signal to generate the

parameters RQ, RR, and RS correspondent to the change of the arms and legs

of the animated object according to the music)

It would have been obvious to one of ordinary skill in the art at the time of the invention

was made to have combined Ohba into Sato to enhance the animation display by

applying the control of the movements of an animated object so that said movements

are performed along with the music.

Response to Arguments

9.   Applicant's arguments filed 10/11/02 have been fully considered but they are not

persuasive.

        Applicants argue that Sato and Ohba do not disclose or suggest providing music

control data containing multiple types of event data whereby different types of event

data is selected and designated to correspond with different movable parts of an

animated object, whereby the videos of the animated object is generated in response to

a sequence of event data provided.

Examiner respectfully disagrees.

Sato discloses providing music control data containing multiple types of event data

whereby different types of event data is selected and designated to correspond with

different movable parts of an animated object ([0002]: the *sound of music is made to*

correspond to the motion of images having a basic shape; [0005] and [0006]: the

motions of an articulated object are stored in the motion database, the *musical*

information is converted into <u>a series of pieces of motion information</u> by appropriately

switching the motion at every point of sound buildup so that the motions of the

articulated object are applied to the image of the articulated object to *<u>display an</u>*

<u>animated image</u>).

Sato further discloses that the videos of animated object is generated *<u>in response to a</u>*

<u>sequence of event data provided</u> ([0014]: "motions of limbs of the articulated object

shown in figure 4 are represented with *<u>a series of numerical values of position</u>*

<u>coordinates and angles of joints, and stored in advance</u> in the motion database", "joint

position coordinates or joint angle value series stored as motion data are made to

change smoothly from the precedent motion by applying a spline processing or the like",

"a motion section <u>visualizes to display the motion data</u> generated with the motion

generating section"; [0015]: "as a result, *<u>an articulated object moving</u>* in time to the

music may be displayed *<u>using the pre-stored motion data</u>*").

Ohba discloses <u>generating an animation</u> in a real time fashion by generating

parameters in response to the <u>MIDI signals to transform the input image</u> and to

<u>emanate the synthesized sound</u> (Summary of the invention). Since Ohba provides

synthesizing of sounds (page 3, "a filter 26 is formed of an operation..."), Ohba

suggests to include the music according to the moving of different parts of an object.

Applicants argue that Sato and Ohba do not disclose selecting and setting event data to correspond with movable parts of an animated object, or generating video images in accordance with such setting.

Examiner respectfully disagrees.

As mentioned above, since the event data is selected to correspond with movable parts of an animated object are disclosed in Sato ([0002]: the *sound of music is made to correspond to the motion of images* having a basic shape; [0005] and [0006]: the *motions of an articulated object are stored in the motion database*, the *musical information is converted into a series of pieces of motion information* by appropriately switching the motion at every point of sound buildup so that the motions of the articulated object are applied to the image of the articulated object to *display an animated image*), Sato suggests selecting and setting event data to correspond with movable parts of an animated object.

Ohba discloses selecting and setting event data to correspond with movable parts of an animated object (pages 1 and 2, as shown in figures 2 and 3: selecting and setting the motions of the legs and the arms, which are movable parts of an object, such that the respective movable parts in correspondence to the types of event data, e.g. right leg or left leg moving forward).

Sato further discloses generating video images in accordance with the setting event data to correspond with the movements of an animated object ([0014]: "a motion section visualizes to display the motion data generated with the motion generating section";

[0015]: "as a result, _an articulated object moving_ in time to the music may _be displayed_ _using the pre-stored motion data_").

Conclusion

10.   **THIS ACTION IS MADE FINAL.** Applicant is reminded of the extension of time policy as set forth in 37 CFR 1.136(a).

A shortened statutory period for reply to this final action is set to expire THREE MONTHS from the mailing date of this action. In the event a first reply is filed within TWO MONTHS of the mailing date of this final action and the advisory action is not mailed until after the end of the THREE-MONTH shortened statutory period, then the shortened statutory period will expire on the date the advisory action is mailed, and any extension fee pursuant to 37 CFR 1.136(a) will be calculated from the mailing date of the advisory action. In no event, however, will the statutory period for reply expire later than SIX MONTHS from the mailing date of this final action.

11.   The prior art made of record and not relied upon is considered pertinent to applicant's disclosure.

Aubin (US Pat No. 4,658,427, 4/14/87).

Falacara et al. (US Pat No. 6,377,263 B1, 4/23/02, filed 8/4/97, priority filed 7/7/97).

Buxton, _Art or Virtual Cinema_, Computer Graphics, February 1997, pages 1-2.

Mackay et al., Video Mosaic : Laying Out Time in a Physical Space, ACM 1994, pages 165-172.

12.   Any inquiry concerning this communication or earlier communications from the
examiner should be directed to Cong-Lac Huynh whose telephone number is 703-305-
0432. The examiner can normally be reached on Mon-Fri (8:30-6:00).

If attempts to reach the examiner by telephone are unsuccessful, the examiner's
supervisor, Heather Herndon can be reached on 703-308-5186. The fax phone
numbers for the organization where this application or proceeding is assigned are 703-
746-7239 for regular communications and 707-746-7238 for After Final
communications.

Any inquiry of a general nature or relating to the status of this application or
proceeding should be directed to the receptionist whose telephone number is 703-305-
9000.

clh
12/20/02

STEPHEN S. HONG
PRIMARY EXAMINER